

NEW YORK BEST HOTEL TOWN

F. W. RICE TALKS OF THE BUSINESS OF 35 YEARS AGO.

He founded the "Hotel Reporter" and the first Benefit Association of Men in That Trade—Chicago. He Says, Is Making Some Wonderful Advances.

F. Willis Rice, who some thirty-five years ago with the late James W. Scott evolved the idea for making money and started the National Hotel Reporter in Chicago, is at the Holland House.

Mr. Rice says that his paper was the first one devoted to hotels established in America. Mr. Scott afterward founded the Chicago Herald, now the Record-Herald.

"Thirty-five years ago the hotel manager or clerk of a New York hotel did not know anything about the manager or clerk of a hotel in another city," said Mr. Rice. "We saw that the hotel business like all other businesses in the world should be reciprocal, and conceived the idea of making the hotel men of the country acquainted through a press and through organization."

"It was just thirty-five years ago Monday that Scott and I founded the Hotel Men's Mutual Benefit Association of the United States and Canada, with fourteen members. It now has 3,500. It has paid out \$120,000 to widows and orphans of deceased members. Through that association and the hotel press, managers and clerks have come to know each other, and a reciprocal business has sprung up. There is now an exchange of courtesies and of business."

"Thirty-five years ago there were only two fireproof hotels in the United States. One was the Palmer House in Chicago and the other was the Palace Hotel in San Francisco. New York did not have one. My impression is that the first fireproof hotel in New York was the Imperial."

"There has not been so much change in Chicago hotels in all that time as might be expected. In fact the great changes with us have come very recently. The new La Salle is the largest hotel ever erected in America under the original contract, as the Waldorf was built under two."

"The New York City Hotel Men's Association came into existence after the national association. I attended the first meeting—I think it was in 1880. It was in the summer and it was held at the Brighton Beach Hotel. The president was John W. Walker, who was proprietor of the old St. Nicholas, and some of those present were William D. Garrison, manager of the Grand Union; E. L. Mansfield, the proprietor of the Continental; the Foster brothers who had a hotel in New York called the Aberdeen; E. A. Gilson, who kept the Westminster; Samuel Hawk and Gardner Wetherbee, who kept the Waldorf; James H. Bradley, David M. Hildreth, Andrew J. Damm, Sr., who ran the Astor House and the Union Square Hotel; Hiram Cranston, of the New York Hotel, Hollis L. Powers, of the Grand Central, now the Broadway Hotel; and Lewis and George S. Leland, who had the Sturtevant House. Most of these are dead, but they were the big hotel men of that day."

"The New York City Hotel Men's Association of the world. It has become the Paris of America, and for dining and winning it has taken the place of Paris. I am an American who recently came back here after living in Paris for many years, and he told me that for New York has Paris outdone and that there is no city in the world that has so many beautiful restaurants as New York or which one does so well. I suppose Chicago would rank second as an American hotel center and St. Louis or Boston third. The odds in the country, four or five dollars would pay for the best single bedroom in the house, together with all meals. Nowadays the same sum pays for a room with bath in the best hotel, but without food. The cost of the last has gone soaring."

"But with all the big prices in New York, Chicago and other cities, there are a few hotels of the average size that more than break even on their restaurant trade. The ordinary hotel of from 200 to 300 rooms does not usually make any money on its meals nor does it expect to. The money comes out of the room rent."

"It is hard to see how the hotels run on the American plan used to make money. In many of them did. Of course, land, rent, supplies and service were all much cheaper in those days."

"The service in American hotels has improved, but in a less degree than any other part of the business. The reason is that there are no servants in America in the European acceptance of the term. In the days of which I speak the majority of the waiters in hotels were negroes, and they were content with a ten-cent tip, while a quarter represented a fortune. It is still true that a colored waiter is content with a small tip which the German or a Frenchman would despise."

"The finest hotel on the European plan in New York thirty years ago was the old Grand, though the St. Cloud was a second. The apartment hotel was almost unknown and the apartment house was just beginning to be popular. They used to call apartment houses French flats, and I remember an old joke of the day."

"Papa," said a youngster, "what are French flats?" His daddy explained. "Are there no American flats?" the boy inquired. "Yes, my son, they are the persons who live in French flats."

"Statistics show that the people of the middle and far West are the greatest travelers and the most liberal spenders. One thing that contributes to make New York such a center of travel is that it is the gateway to Europe, and will always be. I think it would not be far from the way to say that fully one-third of the transient trade from the West is made up of persons on their way to or from Europe, or their sisters, their cousins or their aunts or friends who come to see them depart or are on hand to welcome them back. Chicago can never beat New York as a hotel center."

YALE'S JUNIOR PROM.

Dance One of the Most Notable Ever Given at the University.

NEW HAVEN, Jan. 18.—The Junior Prom, the biggest event in Yale's social week, took place to-night in the Second Regiment Armory.

The decorations used at the inaugural ball in Washington last March were used.

The ball was opened by Francis Fitz Randolph of Baltimore, dancing with Miss Sue Kingsley Boyd of Philadelphia, and was one of the most brilliant Yale dances ever given.

President Hadley and Secretary Stokes of the Yale corporation and members of the Yale faculty viewed the dancers from the boxes.

NOTES OF THE OPERA.

A New Tenor at the Metropolitan—"Elektra" Postponed.

Another new tenor will be introduced on Saturday evening at the Metropolitan Opera House when Herman Jadowiker, who arrives to-day on the Kronprinz Wilhelm, will be heard in the title role of "Faust." He is a native of Riga and is now only thirty-three years old. His engagements are characteristic of the present demand for tenors in Europe.

He sang for a short time at Cologne and Stettin and was then engaged at Karlsruhe, where he first began to attract attention.

He happened to be heard there by the German Emperor, who invited him to come to sing in the Royal Opera House in Berlin. He was immediately hailed as one of the most promising tenors of the day. As he was still under engagement at Karlsruhe it was impossible for him to go at once to Berlin, so he was engaged there after the expiration of his term in Karlsruhe, where he is still a member of the opera company. As soon as he had signed his contract for five years with the Royal Opera House in Berlin he was engaged to come to the Imperial Opera House in Vienna after the expiration of the Berlin contract.

So it happens that he is now under contract until the year 1918. He studied at the Conservatory of Music under Gaebler. He sings at present only the lighter Wagnerian and the French and Italian repertoires. He has a special leave of absence to come here from the Grand Duke of Baden.

Oscar Hammerstein has found it necessary to postpone the first performance of "Elektra" at the Metropolitan Opera House on Tuesday, February 1. It was to be given next Tuesday, but the difficulties of the score are too great for it to be ready by that date. The full rehearsal of "Elektra" was held yesterday for the first performance, which is to be given this evening.

Masenet's opera will be repeated on Monday, "La Bohème" will be given on Wednesday, with Lina Cavalieri and John McCormack in the leading roles. "Samson and Delilah" will be revived on Friday by Mme. Gerville-Reache and MM. Dalmores, Dufrance and Crabbe. "Griselda" will be repeated at the Saturday matinee, while "Il Trovatore" will be given at night, with Alice Baron, Eva d'Alvarez, Nicola Zerola and Mario Sammarco in the leading roles.

It was decided yesterday that Mme. Delna, who arrived here on Saturday, would make her first appearance at the Met on January 20. She will sing the role of Mimi in "La Bohème" and the role of Mimi in "L'Atteu de Moliere" at the New Theatre.

In addition to the regular performances at the Metropolitan Opera House next week there will be three special matinees devoted to the prologue and the first two acts of the trilogy of Richard Wagner's "Ring des Nibelungen" in the following order:

Monday afternoon at 2:30 o'clock, "Das Rheingold" (prologue); Thursday afternoon at 1:30 o'clock, "Die Walkure"; Friday at 1:30 P. M., "Siegfried."

The programme of the regular performances for the week is as follows: Monday evening, "Il Trovatore," with Lillia Lurich, Enrico Caruso, Leo Slezak and Pasquale Amato.

Wednesday evening, "La Bohème," in Italian, with Lillia Lurich, Enrico Caruso, Antonio Scotti and de Segura, Gino-Paoli and Paul Ananian.

Thursday evening, "L'Elisir d'Amore," with Benicé de Pasquale, Marie Matfield, Alessandro Boni, Antonio Scotti and Antonio Pini-Cori.

Friday evening, Baron Franchetti's "Germania," with Emma Destinn, Lenora Sparke, Enrico Caruso, Enrico Caruso, Pasquale Amato, Adolfo D'Almeida, Rossi and Pini-Cori.

Saturday matinee, "Orfeo ed Euridice," with Marie Delna (her first appearance), Lillia Lurich, Lenora Sparke and Alma Glick.

Saturday evening, double bill, "Hansel und Gretel" and "Die Färrsch," with Lillia Lurich, Lenora Sparke, Enrico Caruso, Lillia Sparke and Otto de Segura, Gino-Paoli and Paul Ananian.

Mr. Burkan submitted part of a letter written by Mr. Hammerstein to the singer in Paris last June in which he said:

"Yes, I will make it \$250 instead of \$200 and will cable advance July 1. Will also give tickets for maid and you desire. Now let me to soak my head in a wet towel. You are doing with me as no other one could have done."

NEWS OF PLAYS AND PLAYERS.

"Alas Jimmy Valentine" and "The Faith Healer" To-night.

The first performance of "Alas Jimmy Valentine," which was scheduled for last night, has been postponed until to-night.

To-night at the Savoy Theatre Henry Miller will present for the first time William Vaughn Moody's new play, "The Faith Healer." Mr. Miller will play the role of the healer and will be supported by a company which includes Jessie Bonstelle, Laura Hope Crews, Lillian Dix, Harold Russell, Theodore Friesbeis and other well known players.

With the engagement of Edwin Holland yesterday Harrison Grey Fiske completed the cast of "None So Blind," a new American play by Ernest Poole, in which John Mason will be seen, shortly. Included in the company which Mr. Fiske has assembled for the support of Mr. Mason are Mabel Roebuck, Ivy Troutman, David Gould Proctor and Thomas P. Jackson.

"The Washing Ring," in which Miss Margaret Clark is to make her first stellar appearance in New York in a play with music by Daly's Theatre on Thursday afternoon, is described as a "whimsical comedy of English life," and is by Owen Davis. The two principal characters are Sally played by Miss Clark, and Gilda, played by Robert Dempster.

Charles Frohman announces that his production of "The Brass Bottle," which was scheduled to follow Otto Skinner at the Garrick Theatre, will be postponed owing to Mr. Skinner's success in "Your Humble Servant."

WILLIAM COLLIER'S NEW PLAY

"A LUCKY STAR" AMUSING IF NOTHING MORE.

It Has a Bit of a Practical Plot and Plenty of Collier Lilies—Based on a Williamson Motor Novel—Scenes Laid in Holland—Marjorie Wood Makes a Hit.

William Collier came back to town last evening at the Hudson Theatre in a new laugh provoker called "A Lucky Star." It makes little difference who gets the credit for writing the various pieces in which Mr. Collier comes to make us laugh. They all sound exactly as if Mr. Collier had written them. But for the sake of the record, let it be said that the programme announces that Anne Crawford Flexner made "A Lucky Star" from "The Motor Chaparran," a novel by C. N. and A. N. Williamson. However that may be, neither the author of the play nor Mr. Collier bothered much about the novel.

Mr. Collier is a laugh manufacturer of deservedly great repute. He caters both to the wholesale and the retail trade, does a business that is practically national in its scope and has been giving satisfaction for years. He doesn't change. His methods are what they were a decade ago. He still has the same way of seeming humorously worried and amusingly pained and keeping it up for a whole evening.

He can say more surprising things in given time than any other of our players and he can probably come nearer making a stupid speech sound funny than anybody else who makes a business of trying it. His humor is dry and crisp and quiet, effortless to the last degree. As a farce he is a welcome relief from the all too many "funny" men who mistake perspiration for fun.

In times past Mr. Collier has sometimes made the mistake of producing a play in which there was absolutely nothing of interest but himself and his droll speeches. Three hours of any one actor is a large order, and he has avoided this mistake rather more completely than usual. To be sure, there isn't a great deal besides Mr. Collier, but the farce has at least a hypothesis.

Who would try to tell in all its details the story of any William Collier play ought to be conducted to the nearest padded cell. It is enough to say that it is all about a young man who was asked to go on a yachting trip on condition that he get his aunt to chaperon the party. His real aunt is in Scotland, so he hires an aunt. The real uncle turns up and makes trouble, in the end, however, Mr. Collier gets a chance to be funny in his old time and highly welcome manner. Truth to say, very little happens, but Mr. Collier makes many, many very droll, very unexpected and very amusing remarks that little. It would be interesting to compare the original manuscript of the farce with the lines as spoken at last evening's performance.

The programme says that the play is a farce in three acts and a half. All the action is supposed to take place in Holland, partly ashore and partly on a yacht. There are some very good stage management. For example, a good deal of German is spoken by persons who pretend they are speaking Dutch. And there's a remarkable windmill that succeeds in the hitherto unheard-of achievement of casting its shadow against the moonlight sky.

Last night's audience had a roaring good time. It is laughed almost without cessation. If there weren't any laughs "A Lucky Star" would be a very short play. As it is, it's a fairly long play. It wouldn't be particularly amusing without Mr. Collier, but with him it is highly laughable affair and an excellent lesson in the recondite art of making tricks without straw.

Historical opportunities for actors other than Mr. Collier are never numerous in Mr. Collier's entertainments, but in this instance Marjorie Wood displayed an agreeable personality as the hired chambermaid. Others in the company included Richard Malchen, Wallace Worley, Reginald Mason, Paula Marr, Katharine Mulkins and Phyllis Young.

THE MARGULIES TRIO.

Chamber Music Organization Gives Its Second Concert.

The Adele Margulies Trio played Beethoven and Brahms last night to a audience of the faithful at Mendelssohn Hall, and between the three part music that began and ended the programme Miss Margulies and her sister, Edith, and Chopin's G minor sonata, opus 10, for piano and cello. The atmosphere was not favorable to brilliancy for the strings. Instruments were in good condition, but the piano, especially in the rapid passages of the Chopin sonata. This music is not the greatest that the Polish composer ever wrote, though the largo has characteristic beauty. It is heard as often as it deserves to be, which is seldom. Last night's performance, however, was the best that is in the sonata, in spite of the earnest efforts of the two musicians concerned.

There was a better coordination of forces in the two trios on the last Beethoven's in E flat major, opus 70, No. 2, and that of Brahms in B major, opus 8. Mr. Lichtenberg's violin was heard to advantage and Miss Margulies played in her usual confident and cheerful manner. The bewitching rhythm of the Brahms scherzo brought about the nearest approach to unity of style attained by the organization. The orchestra, which was affected by Mr. Schulz's cello, which lacked its usual resonance, especially in the rapid passages of the Chopin sonata. This music is not the greatest that the Polish composer ever wrote, though the largo has characteristic beauty. It is heard as often as it deserves to be, which is seldom. Last night's performance, however, was the best that is in the sonata, in spite of the earnest efforts of the two musicians concerned.

Magistrate Kernochan to Marry on January 20.

Police Magistrate Kernochan obtained a marriage license yesterday at the City Hall. He is to marry Miss Elizabeth Florence Howland of 37 West Fifty-seventh street. The wedding is to take place on January 20 at the Church of the Transfiguration.

Baker-Faber.

The wedding of John Whitney Baker of Plainfield, N. J., and Miss Theodora Baker, daughter of Mr. and Mrs. Lother Baker of this city, took place at 4 o'clock yesterday afternoon in All Souls Church, the Rev. Dr. Thomas Slicer officiating. Miss Margaret Baker was the maid of honor, and bridesmaids were the Misses Gertrude Mills, Ruth Miller, Isabel Goodson, Helen Van Duzen and Adrienne Joy. Walter Peaks was the best man, and the ushers were William Vadsworth, Herbert Mills, Charles Miller, Stanley Howland, Howard Beck, William Bours, Ludolph Conklin and Weld Stevens. A reception followed the ceremony at the home of the bride's parents, 335 Riverside Drive.

BOOKS AND AUTHORS.

The article on Frederic Remington which will appear in the February Scribner's was written and on the press before his death. The illustrations which accompany the article were chosen from his last paintings. The writer, Royal Cortissoz, speaks of Remington as though in the midst of his career, with not only great accomplishments to his credit as both historian and artist—the man who has forever fixed by pen and pencil some of the most romantic qualities of the West as a business that is practically national in its scope and has been giving satisfaction for years. He doesn't change. His methods are what they were a decade ago. He still has the same way of seeming humorously worried and amusingly pained and keeping it up for a whole evening.

Demetrius Vaka Brown, the author of "Haremlik," which gives a picture of the lives of Turkish women drawn from intimate association and personal experience, has written a new book in collaboration with her husband, Kenneth Brown. This book, which is written in the form of a novel, deals in an unusual way with the subject of international marriages. The author is a Greek who was brought up in Constantinople and has many intimate friends among the Turkish women. Kenneth Brown was born in Chicago and educated in Europe. He is a journalist and an author. Mr. and Mrs. Brown have written one other book together, "The First Secretary."

Henry James has said that he thinks the most interesting question in the world is that which asks "Is there a life after death?" Writing on this subject in the current Harper's Bazar, Mr. James says: "It is to the personality that the idea of renewed being attaches itself, and we see nothing so much written over the personalities of the world as that they are finite and precarious and inauspicious. A renewal of being, we ask for people who understand being, even here, whose renewals of sorts are possible, that way and that way, apparently, alone—leaving us vainly to wonder, in presence of such obvious and offensive matter for decay and putrescence, what there is for renewal to take hold of, or what element may be supposed fine enough to create a claim for disengagement."

"Is the literature of our generation really slight and mean?" is the question asked and answered effectively by Professor William Lyon Phelps in his new book, "Essays on Modern Novelists." Professor Phelps admits that "The only real test of the real greatness of any book is time," but he applies to our modern literature the same critical standards that are usually reserved for writers of a past age. On the whole Professor Phelps makes out an excellent case for the present.

Mr. W. J. Locke, the author of "Serpent" and "The Beloved Vagabond," has gone to the south of France on an automobile trip. He intends to visit Avignon, Arles and other cities in the land of popes and troubadours and finally to venture into Spain. In the spring Mr. Locke's new novel, which is now appearing serially, will be published in book form under the title of "Simon the Jester."

A dramatized version of "The Chaperon" by C. N. and A. M. Williamson is to appear in New York this week under the title of "A Lucky Star." The play has been written by Mrs. Flexner, who dramatized "Mrs. Wiggs of the Cabbage Patch." After being produced in New York the play will go to England.

A new novel, "The Wild Olive," has been written by the author of "The Inner Shrine." It will be published serially at first, as most of the novels of the day are published.

Mr. H. G. Wells, whose novel "Ann Veronica" is now going into another edition, is said to be at work upon the dramatization of one of his books, "When the Sleeper Wakes." This is the more interesting because when Mr. Wells, together with Mr. Hardy, Mr. James, Mr. Barrie and others, was asked recently his opinion of the effect of the dramatic censorship upon authors, he answered: "The censorship, with the quite wanton power of suppression, has always been one of the reasons why I haven't entered into playwrighting."

Among the novels to be issued in February is Miss Gertrude Hall's "The Unknown Quantity." It is a characteristic story of New York life to-day, with a strong love interest and a mystery well sustained till near the close. Gertrude Hall was born in Boston and educated in Florence. She is well known by her stories in the magazines.

Alfred Holt Stone's book "Studies in the American Race Problem," although it deals especially with the negro question in the United States, forms a valuable reference for the study of race problems to the world over, as is evidenced from the calls he receives to discuss this question. Recently a gentleman came all the way from South Africa to talk over the knotty problem with Mr. Stone on his Mississippi plantation. Another call was from the head of the Colonial Department of the German Empire.

Mr. Ernest Newman, the English musical critic, has just brought out a new edition of his book "Musical Studies," which contains a splendidly peculiar interest. In the addition Mr. Newman replies to the criticism made by Ashton Ellis in his "Life of Wagner" of the following statement made in "Musical Studies": "It is comparatively clear that Wagner knew comparatively little of Berlioz at that time and that in running down Benvenuto Cellini and 'La Damnation de Faust' he was only indulging that unfortunate habit of his of expressing himself positively upon subjects he knew nothing about." Mr. Newman in the appendix to the present edition of "Musical Studies" assembles his proofs for this statement. He writes of Berlioz, "Programme-Music," "Maeterlinck and Music," "Richard Strauss and the Music of the Future" and other topics of timely interest.

Readers who have noticed the intimate knowledge of the stage and sympathy with those behind the footlights in Baroness von Hutten's latest novel, "Beechey," will not be surprised to hear that she has made her first appearance on the stage in London. Beechey Tree thinks there is the making of a great actress in her, although she enters the profession somewhat late. Before her marriage to the Chamberlain to the King of Bavaria she was Miss Riddle of Erie, Pa. She married Freiherr von Hutten in Florence, and has lived since in Steinbach, travelling much and writing and studying music.

Gen. Lew Wallace, whose "Ben Hur" has never lost favor since it was published a quarter of a century ago, has been further distinguished by the placing of a statue in the Capitol Hall of Fame in Washington. Among those present at

Harper's Bazar for February

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NEW YORK SOCIETY AT WORK—THE BALL. By Ralph Politzer. Illustrated by Howard Chandler Christy. The third and last paper in which the distinguished author has written down what he thinks "without fear or favor."

THE TURNING POINT OF MY LIFE. By Mark Twain. The first paper of the Bazar's splendid new symposium.

MAX. By Katherine Cecil Thurston. Author of "The Masquerader." The third instalment of Mrs. Thurston's great novel—of which it is not too much to say that it is equal to "The Masquerader."

THE BIOGRAPHY OF A BOY. By Josephine Daskam Bacon. A sequel to "The Memoirs of a Baby." Illustrated by Rose O'Neill.

GETTING THE VOTE FOR WOMEN. By Ida Husted Harper. With sketches from life of Mrs. Belmont, the Rev. Anna Shaw, and Mrs. Harper made by Jean Park. A spirited account of a day in one of the most interesting offices in New York. Read it.

LITTLE WINDOWS INTO THE WORLD IS THERE A LIFE AFTER DEATH?—By Alice Brown. By Henry James.

THE AFTERGLOW—By Ruth McEnery Stuart. Illustrated by Ethel Pennewill Brown.

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the exercises of the unveiling of the statue were Lew Wallace, Jr., the Governor of the State of Indiana, James Whitcomb Riley, who read a poem written for the occasion, and members of the General's old regiment, the Eleventh Indiana Volunteers. Some of these veterans objected to the representation of the General in uniform and bareheaded, whereas Gen. Wallace was always careful about wearing a hat.

Lafcadio Hearn wrote once of William Watson the poet: "Why do we feel that a poet like Watson has no right to be a mocker, to say cruel things to his fellow man? We feel the same in reading Tennyson's terrible satire on Bulwer Lytton and Browning's brutal anger at Edward Fitzgerald. I think we regard it as an obscure poem by a poet, or in other words, a sort of sacrilege to self. We have not yet learned (as I think we shall some day) to confess aloud that the highest poetry is religion, and its (poetry) world priests the true prophets and teachers. But we feel it. Therefore we are shocked and pained when these betray any sign of those paltry or mean passions above which their art at times lifts them up."

The secret of the authorship of the anonymous story "Margaria's Soul" has just been revealed. The author is Josephine Dodge Daskam Bacon, whose latest, "In the Border Country," has been recently published. In both of these stories Mrs. Bacon champions the anti-suffrage cause. Mrs. Bacon is a Smith College graduate who began her literary work with "Smith College Stories" and who has been an active worker both in the writing of books and in contributions to the magazines ever since. She is probably best known by her "Memoirs of a Baby," to which she is now contributing a sequel in a serial story called "The Biography of a Boy."

From the days of Lady Mary Wortley Montagu, says Clement Shorter, a goodly body of our travel literature has come from the pens of women, and therein lies much of its value, because, as Mary Kingsley explains in her book "Travels in West Africa," native women will reveal to one of their own sex matters which are hidden from all men. Especially in the East are we dependent on the access which only women may obtain for our knowledge of harem life. Victoria de Bunsen's "Soul of a Turk" gives some glimpses of this, for Mrs. de Bunsen's book deals with living human documents. "I wanted to make friends with the people," she says, and she succeeded everywhere, whether in Macedonia or Mesopotamia.

Elizabeth R. Pennell finds that France has changed more in the last few years than in the whole century before, and one of the most immediate causes of the change is the motorist. "It has been said," writes Mrs. Pennell, "that the motor car has restored the romance of travel; it would be truer to say that the motorist has destroyed it forever. . . . The motorist clamors for the latest fashions in plumbing and upholstery, his own house, his own menu and his own table at meals, and he raises the scale of living as he goes. . . . and the same meal is served that is now of obligation in every big hotel from London to Rome, from Paris to Vienna." M. Marcel Prevost is another observer who notes with regret that the wayside changes wrought by the automobile affect not only the fastidious artist but are also transforming the character of the provincial population.

The "overproduction of the novel" is a subject presented in the New Year's number of the Athenaeum, and the writer gives the figures for the last two winter seasons as follows: "In 1907 novels, tales, juvenile works, &c., reached in September and the two following months the figures 364, 374 and 249; in 1908, 265, 319 and 304. This year we have received on one day more than thirty books in juvenile literature from a single house. How is it possible to deal with such a flood as this, and even if criticism is regarded as worthless, does this superfluity of seasonal publications do anything but distract the buying public?"

That "Moll Pitcher," the heroine of the Revolution, was a German is one of the facts brought out in Professor Faust's "The German Element in the United States." Her real name was Maria Ludwig, and she married William Hess, a gunner, once taking his place, when he was wounded, in leading the cannon. She got the name by which she is generally known on account of her courage in carrying food and water to the soldiers on the field. "Here comes Moll with her pitcher," was a welcome cry in the midst of battle, and among the wounded afterward.

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